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WELLESLEY

COLLEGE News



Vol. LVIII WELLESLEY COLLEGE NEWS, WELLESLEY, MASS., MAR. 18, 1965 No. 20

Curriculum Changes Abound, Pervade Academic Aspects Humanities

by Jean Kramer '66

Rushing to get a copy of next year's courses of instruction is as traditional at Wellesley as the annual dash down Severance Hill on Tree Day. This year's excitement was even greater, as the new curriculum was finally unveiled for student inspection.

At first glance, it seems as if the calendar change, the introduction of 290 and 340 work, and the experimental large lecture courses are the most striking changes. 290 work, for once, will bypass grades and will be judged on a "pass" or "pass with distinction" basis.

Old and New

Among next year's courses are many well-known ones, sometimes renumbered and split into two terms, as well as several new additions. Although no department has changed its complexion beyond recognition, many have made significant alterations.

In the humanities, a few departments attempted to introduce methodology courses on an intermediate level, allowing a student to bring the equipment from such study to more advanced work in the field. For example, the History Department is offering a new 200-level course entitled "Introduction to Historical Thought." In Sociology, an advanced

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Designer Details City Planning

by Robin Bledsoe '67

The "need to understand the dynamics of the automobile and its scale as opposed to the dynamics of pedestrians and their scale" is the biggest problem in urban design today, architect Paul Rudolph, designer of Jewett Art Center, told a large audience in Alumnae Hall Tuesday night.

Mr. Rudolph focused on the aspects of scale and space in urban architecture and their relation to a city's clarity and unity and to its automobiles. The international prize-winning architect's lecture was sponsored by the Wilson fund.

Dominant Areas

He pointed out that cities historically have been dominated by a clear hierarchy of building types. Seats of government or cathedrals with their large scale and imposing silhouettes were prominent in many European cities. Spatial areas such as parks or squares were also dominant.

Although this tradition has continued to the present day, the clear-cut hierarchy no longer exists. St. Patrick's Cathedral, for example, is dwarfed by skyscrapers, but Rockefeller Center is interesting because of its human activity as well as its low height.

Problem of Scale

Much modern urban design, however, has ignored the element of scale. Though the buildings may be thrown together in a busy hodgepodge. The uninteresting result is a confusion of buildings competing unsuccessfully for attention.

The automobile is responsible for complicating the problem. "Often buildings look fine from a speeding automobile, but fall apart as one

(Continued on page four)

Sciences

by Elaine Jong '66

The offerings of science and mathematics departments at Wellesley show various degrees of change in the new curriculum. Although some of these changes will not be effective until the 1966-67 school year, a general trend of more sequential studies or studies at an advanced level will be noticeable.

In an age when the body of scientific knowledge grows at a rapid rate and many old concepts are consequently modified or discarded, keeping abreast of the latest developments in their respective fields is of prime importance to scientists and science students alike.

The new science curriculum shows the influence of advances made in the sciences, particularly those made during the past decade. Abstracts of the material to be covered by many courses show a greater effort to relate current research to the traditional study.

The opportunities for independent study (290) and for preparation for the senior major examination (340) will also help and encourage science students to keep up with contemporary developments in their fields.

One of the more extensive changes made in the curriculum is in the physical sciences. Beginning next year, the introductory two-term courses of the Astronomy, Chemistry, Geology and Physics Departments will share a common first term syllabus. Some physics is needed in all the physical sciences; the aim of the first term, taught by members of the Physics Department, to teach those concepts of physics particularly useful in a first year course in any physical science.

It will cover basic physical concepts, forces, fields, conservation laws, waves, and structure of matter, with as little math as possible. Students will then progress to more specialized topics.

(Continued on page Three)

Senator Morse Maligns Viet Nam Policy, Calls White Paper "Insult to Intelligence"

"If you think it makes me happy to be in disagreement with my government, you couldn't be more wrong," said Senator Wayne Morse in Cambridge last Friday night.

Speaking in the Rindge Technical High School Auditorium, the senior Senator from Oregon severely criticized United States policy in Viet Nam, calling the recent White Paper "an insult to the intelligence of the entire world, not to mention America."

Believes in Idealism

Senator Morse, who was first elected as a Republican, then as an independent, and who is now a Democrat, is one of only a handful of members of Congress who have challenged President Johnson's actions in Southeast Asia.

He began his speech by explaining his abhorrence of compromise on matters of principle: "You will never experience a practicality that isn't based on an ideal. . . . All an expediency is a rationalization for intellectual dishonesty."

Urges Negotiation

Until recently, said the Senator, the President had termed the Viet Nam struggle "essentially a civil war." The facts behind the White Paper indicate that the situation has

Thousands March For Freedom, Protest Death of Reverend Reeb



Story and Photos

by Robin Reisig '66

Thirty thousand civil rights marchers, including 96 Wellesley girls, crowded onto the Boston Common Sunday joining a "Freedom March" and memorial service for the Rev. James Reeb, the young minister who had left for Selma six days earlier saying, "I must bear witness."

The Rev. Dr. Martin Luther King, head of the Southern Christian Leadership Conference, called the march as part of a nation-wide protest against the death of the white Unitarian minister from Boston. Reeb died Thursday in Birmingham Alabama of injuries suffered in a beating

Tuesday in Selma after he participated in King's SCLC march on Marion protesting the alleged police-killing of Negro James Lee Jackson and demanding equal voting rights.

Marches throughout the East Coast and sit-ins at Philadelphia's Liberty Bell and Boston's Federal Building complemented the Boston March, which demanded "involvement" from the citizen and action from the President.

Many March

The marching Wellesley students joined the predominantly Negro group which marched from Carter's Playground near Roxbury down 1 1/4 miles of Columbus ave. and Charles St. to the Common. Other groups from Roxbury, where Reeb had worked, Boston University, and Harvard Square also converged on the Commons.

Many marchers wore black armbands in memory of Reeb. One blind man walked with a goose; one man "marched" in a wheel chair; many children rolled in baby carriages.

Silent Protest

In accordance with the solemn memorial aspect of the march, there was no singing, no talking, no smoking, and no signs, following the marchers' instructions to the 44 participating local civil rights, political, religious, and labor organizations. No signs. No one's better than anyone else. No signs."

Before the 2:00 p.m. service com-

memorating the non-violent work of the minister, the day's leader, the Rev. Virgil A. Wood, president of Mass. SCLC, unsuccessfully asked some of the 175 policemen to violently remove a huge "Smash Communism" cross held on the Bandstand by members of an exiled Polish protest group.

Hymns, freedom songs and prayers began the service. With more than a dozen speakers, the afternoon metamorphosed from a quite dignified service and lament, through angry accusations against President Johnson and Boston's Louise Day Hicks, to a vehement call to march to Selma and "be involved."

Gubernatorial Voices

The first non-clergy speaker, former Governor Endicott Peabody spoke of his family's involvement and his hope that the "great flag that waves over us will mean the same for all."

Lieutenant Governor Richardson announced his plans to fly to Alabama Monday as Massachusetts' representative at services for Reeb.

Central Theme

The theme of the other early speakers seemed to be "Unite" and "May these dead not have died in vain."

"What will you be able to say when you are asked twenty years from now, 'Where were you during the Revolution?'" asked SCLC officer, the Rev. Earl Lawson.

Criticize President

Lawson received huge cheers when he told of his own return from Selma: he was picketing the White House and at 3:00 a.m. and "as the White House went out a picketer shouted, 'Lyndon Johnson, don't sleep tonight', and Capitol Hill should not be open till all men are free!"

Claude Weaver, Field Secretary of SNCC, further discussed the "irresponsibility" of an "Administration" intent on reaching a national consensus" even at the cost of beatings and death. He deplored "backdoor deals" with Governor Wallace, who is now the object of a "GROW" (Get Rid Of Wallace) campaign.

Focus on Boston

Mrs. Wilma Furman, Chairman of PUSH (Parents United to end the School Hoax) continued the theme of Boston school's needs.

Massachusetts SCLC President, and Director of the Blue Hill Christian Center in Roxbury, the Rev. Virgil Wood, complained about the "kidnapped" Boston school system, "the Louise Day Hicks school system" of this "fiat Queen for a brief

(Continued on page Seven)

Discussion Focuses on Selma Problem

The Pope Room will once again be the scene of lively exchanges of opinion among students and faculty on Friday, March 19, as Mr. Anthony D'Amato, Instructor in Political Science, and Mr. Alan Schechter, Assistant Professor in Political Science, hold an open discussion there at 4:40 on the legal aspects of the present situation in Selma, Alabama.

In view of the controversy which has raged around the conflict over voter registration both on the campus and all over the country, some clarification of the issue, especially its legal aspects and implications, seems in order. Mr. D'Amato stressed two basic issues which will provide a foundation and point of departure for the informal discussion.

First is the question of federalism: should the government intervene, and if so, to what extent? Second, is the problem of the individual demonstrators' personal as well as civil rights: how are they affected by recent legislative and judiciary action, and how could they effectively change their tactics?

This ad hoc discussion will be conducted on an informal basis, with opening statements from both men followed by free discussion and exchange of views between the speakers and the audience.

EDITORIALS

President's Report

Periodically Miss Clapp, makes a report to the Trustees of the College. This year, in the President's Report published last week, Miss Clapp comments on the developments at the college from 1960-'61 to 1963-'64, inclusively. She also outlines her hopes for the future, in the form of visions rather than concrete proposals. The document is a collection of sensitive observations and astute analyses of the future needs of the college. If its worth ended here it would be remarkable and valuable in its clear understanding of the college. Because these observations and aspirations are Miss Clapp's personal ones, however, the President's Report provides a rare, invaluable insight into her ideas about Wellesley.

The Report opens with a long summary of the new curriculum. This, however, is one of the few items in the Report of which the students have any knowledge. Many students, in fact, would probably be amazed by the breadth of her interests.

Miss Clapp expresses concern for the fact that the campus is practically idle in the summer. She suggests an "experimental period of any specific courses for undergraduate students . . . credit which can be offered without jeopardy to the winter program . . . She continues, "A summer program at Wellesley might also provide a means whereby more of the students who enter college with credit for Advanced Placement study could graduate early, or in certain disciplines could combine the bachelor's degree and master's degree within four calendar years . . ."

In talking about admissions policy

Miss Clapp considers a drastic departure from the traditional one. In light of the fact that "girls ordinarily mature more rapidly than boys and often do better in school work in their early years," she feels that "some human beings, and society, might gain if age fifteen or sixteen would become the accepted age of college entrance for all gifted young women . . ."

Miss Clapp recognizes the difficult question of "an unstructured future" which faces most seniors and suggests that "we should find more ways, not to remove the problem of choice nor to deny its existence, but to assist them to see it for what it is . . ."

She also realizes that most students are questioning many of the residential rules which are a part of Wellesley and are "groping for a new formula or revised pattern of residential life . . ." "My expectant hope," she concludes, "is that together we can find a satisfactory pattern for these changing times."

It is very conceivable that none of the present students would be here if and when these suggestions reach fruition. News believes, however, that this is an insufficient reason for assuming that these students would not be interested in knowing in what direction Miss Clapp foresees changes. News is, therefore, disappointed that no attempt is made to circulate the President's Report among the student body. The Report, by providing a clear insight into Miss Clapp's conception of the college, could serve as a means for better acquainting the student with Miss Clapp as a person in the office of the president rather than simply an unapproachable president.

One Hour Morality

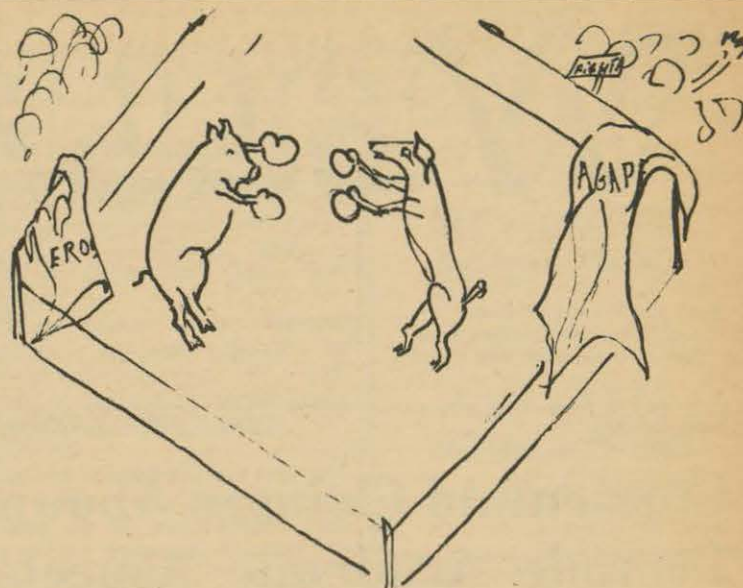
One hour morality is Wellesley's sound solution to the question of individual responsibility raised by Reverend Coffin at the recent Marriage Lecture. Here students are given every opportunity to reach deliberate responsible decisions on any morality question — except, of course, in cases when they couldn't possibly do so.

Perilous moments fostering irresponsibility were the subject of discussion at last week's Senate meeting (see story on page six). Some "extremely liberal" students urged that upperclassmen be allowed to sign out for overnights not until the proper hour of 10:00 but until the licentious hour of 11:00. They illogically reasoned that if students can remain unescorted on campus until 11:00 and can sign out for a 1:00 until 11:00, they should be able to sign out for an overnight until 11:00.

News is quite distressed at this liberal movement for change. Cinderella devotees may think that 12:00 is the bewitching hour but all traditional conservative Wellesley students know that 10:00 is an institutionalized traditional morality preserver. After 10:00, moral decisions lose their clear perspective. Dormitory cocktail parties between

10:00 and 11:00 blur vision and corrupt responsibility. Study fatigue makes individual choices bizarre and deviant. Students are encouraged to blatantly violate the hospitality of their hostesses by contacting them after the usual New England bedtime hour of 10:00. Simply speaking, one hour makes all the difference and students should not be pressured with all the risks and dangers of this free extra hour.

News feels that because overnight permissions indicate a sinister and anti-social desire to leave the community and the beloved dormitory that the rules should be tightened and not loosened. Perhaps students should be required to sign out with two morally stalwart house council members as witnesses so that clear thinking and responsibility will be encouraged. Perhaps all overnight sign outs should be registered by 9:00 in the morning, immediately following a hearty breakfast of oatmeal, milk and black coffee. Perhaps all students who take overnights should be required to join crew and only sign out after three hours of healthy exercise and contemplation of nature. In any event, the proposal to grant an extra hour to frivolous choice making is both a dangerous and foolish idea.



OKAY kid; let's settle this question once and for all.

Readers Write

College Elections

To the Editor:

The editorial cartoon in the March fourth News was the first attempt that I have observed on this campus to criticize the method of election of student representatives for College Government. I doubt that I am the only student on campus who has felt frustrated about these elections because I neither knew nor knew about any of the candidates.

Why is there no politicking, no campaigning on this campus? Is it because we do not take the C.G. offices seriously enough, because we believe that student representatives to C.G. are mere ineffective figureheads, and thus any Wellesley girl, being intelligent and capable, can fill the position which requires no dynamism but mere busy, rubber-stamp type of work? Or is it because the Wellesley student considers herself above such a common practice as campaigning? Or is it merely because it has never been done before in the Wellesley campus and no student is dynamic enough to want to break tradition?

A democratic community requires educated voters. It is beyond conception that in a community of some of the intellectual elite this principle is not recognized. The voting Wellesley student has no way of making an intelligent choice; she must either refrain from making any choice, or she must make one based on appearance, amusing last name, hearsay, or personal likes and dislikes — hardly intelligent bases for voting. The voter learns next to nothing of what the candidate is going to try to do once in office, or what she stands for.

The need cannot be met by approximately two rather general and meaningless sentences from each candidate in an article in News, nor by rather ineffective visits to dormitories, which students are not willing to give up the time to attend. The situation can be improved only through more extensive campaign platforms which reach the student body not only orally, but also in printed form.

Campaigning for student offices is not unheard of in other colleges, not even in others of the Seven Sisters. Perhaps the student body would realize the full effectiveness of College Government, and other student-held offices, if the whole college community were more aware of what they can do.

Sincerely,
Rosanne Bednacyk '66

Marriage

To the Editor:

The almost capacity attendance at the first of the series of marriage lectures, "The Sexual Mystique," certainly bears witness to a long standing need at Wellesley for a candid discussion of sexuality open to the entire student body. By directly presenting carefully thought out, informed, and unconventional viewpoints such as those of Dr. Wermer and Rev. Coffin, the traditional Victorian prejudice is partially removed. Freed from the embarrassment of "actually thinking about

sex," the student can approach the problem of her own sexual conduct less fearfully, less haphazardly, and less experimentally. The student who hitherto had not seriously considered her actions can start to think about herself and her conduct at the same time that her social experience is widening, rather than passively fall into a situation with which she cannot cope because of lack of thought, earnest discussion, and exposure.

Discussions of values and morality (such as this one on sex and the March 5 discussion on Viet Nam) are, I feel, a vital part of one's education — for a normal education is only valuable in its relation to one's life, in providing a basis for the choice of one's values and decisions concerning how one wants to live. The response to these extra-academic discussions has been enthusiastic, the "audience has been awakened," and the "clickety-click" of the knitting needles is a little quieter. Let's hope it can continue.

Jacalyn Weinstein, '67

Aesthetic Support

Dear Editor:

"The level of taste in the country at large is determined more by fashion and commercial exploitation than by educated judgement." This statement, from the introductory remarks of a communication from the American Society for Aesthetics presented March 4, 1965 in support of the Humanities Bill, refers to public taste in music, literature, art, architecture, and general city beautification. The theme of the A.S.A. report is that, while since World War I Americans have showed a rapidly expanding interest in the arts, their understanding has not paralleled this. "The 'unquiet American' may 'know what he likes,' but he is not really very happy with it. As for what he dislikes, the venomous attacks on art which appear, if not signs of a national malaise, are at least evidence of acute misunderstanding."

The time is here to make an effort to change this situation. But how do we bring about a revival of aesthetics? We cannot legislate high artistic standards or creativity, but we can support it economically, and at least give it a chance to exist and flourish. This is the purpose of the proposed Humanities bill. Through a National Foundation on the Arts and Humanities grants and loans would be made to groups and individuals, plus funds to match private contributions in the fields of drama, dance, painting, music, literature, history philosophy . . . in other words, the liberal arts.

A typical cry against this program consists of an intuitive feeling of impending socialism and government dictation. This may be true to the extent that perhaps in one year a certain theater, symphony, etc., will receive more money than another thereby making competition unfairly difficult for rivals. This does not, however, prelude the non-existence of the artists refusee who did not happen to get as large a grant or any grant at all for that matter. The future is unpredictable, but I cannot

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New Science Curriculum . . . Charles Produces Proud "Plough"

(Continued from page One)

cialized sections of their respective courses.

Major reorganization of the curriculum of the biological sciences occurred in the spring of 1964, after announcement was made of the merging of the Botany and Zoology Departments. This school year has been the first year under the new program, characterized by a reemphasis on the chemical and physical bases of biological phenomena.

A new development in the department for next year is a reorganization of the histology courses. The four new courses, Histology-Cytology I and II, Cytochemistry, and Ultrastructure of the Animal Cell, reflect the electron microscopy research currently being conducted by Miss Helen Pady Kulay, Professor, and Miss Geraldine Gauthier, assistant professor.

The number of courses offered by the Geography Department next year will be limited. The two professors presently in that department will retire this June, and the current demand for geographers has made finding qualified full-time professors difficult. A part-time professor has been secured who will teach Geography of Europe and Geography of Asia.

The department's decreased size is temporary; it is expected to regain its original size and scope by the 1966-67 school term.

Major changes in the Geology Department curriculum favor a greater stress on the physical and chemical aspects of geology. All the courses offered for next year are either innovations or transformations of old courses. Crystallography and Optical Mineralogy, and Descriptive and Determinative Mineralogy are two such courses offered next year. In addition, requirements for work in related fields of physics, chemistry and astronomy have been made more explicit.

The Psychology Department courses show no radical reorganization. Introduction to Psychology is now a one unit course, a development which will promote earlier depth study. The research methods course, the two personality courses, and the two learning courses represent reorganization of former courses. There is a

new course entitled Group Dynamics.

In the Mathematics Department, two new courses have been added: Introduction to Mathematical Thought, and Calculus of Functions of Several Real Variables. The latter will enlarge one of the two possible sequences of calculus courses, in order to provide a stronger background for advanced courses. The old statistics course has been expanded into two levels.

Several new courses have been added in the Chemistry Department, and reorganization of the organic chemistry sequence will be effected in the 1966-67 term. Among the new courses are Chemical Thermodynamics, Kinetics and Mechanism, and Structural Chemistry I and II, all of which will be required for majors in the class of 1968 and thereafter. A new course directed toward non-majors, Contemporary Problems in Chemical Structure, will be offered in 1966-67.

Quantum Mechanics has been added to the Physics Department curriculum. The former Electricity and Optics course has been separated into two courses, Electricity and Optics.

Professor Speaks On Social Science

"The Social Context of Law" is the topic of a speech to be given by Mr. Richard Schwartz, professor of sociology at Northwestern University, Wednesday, March 24 at 7:30 p.m. in the Pope Room.

Mr. Schwartz, whom Mrs. Shimony of Wellesley's sociology department terms "a leader in the field of the development of law in the social sciences," got his Ph.D. in sociology Yale, where he later taught in the Law School. He is director of the Northwestern Council for Inter-societal Studies.

Having done field work in Israel, Japan and India, Mr. Schwartz is the author of several books and of articles which have been published in sociological and legal journals.

by Robin Reisig

Laughter and lamenting vie for attention in the Charles Playhouse's current brawling production of *The Plough and the Stars*, Sean O'Casey's great cry against the bloody futility of war.

O'Casey, a leader of the Irish literary Renaissance, picked raw war and human suffering and de-romanticized the Irish Revolution so effectively that upon his death in England last year, one obituary read, "After throwing him out, Ireland discovered that he was machine-gunning them from across the street."

Vitality and Death

Rollicking characters meeting bloody deaths give vigor to the play, as the Charles Players unfold with increasing solemnity the romances and deaths of the inhabitants of a Dublin tenement in 1915. Hallowness reigns as much as violence in their interpretation.

Tom Toner, the Ragpicker in the Charles' last production, *The Madwoman of Chailiot*, plays Fluther Good, a merry old Irishman whose "Blarney" enlivens the whole play. The spirited and spirit-slvoing Fluther claims that it'd take more than his adversaries to "flutter a feather of Fluther," yet he manages to participate in most of the play's eight fist-fights.

Native Eloquence

His fellow fighters, Peter Flunn and the Young Covey, are vigorously played by Robert Gaus and Terrence Carrier respectively. Mr. Gaus uses a gay air and healthy "Irish" brogue to successfully render eloquent absurdly extravagant language that would seem less than credible in English.

Going a bit farther than Iben's Nora, the Young Covey explains that before all else, even before being Irish, "We're all human beings; or come down to molecules and atoms, molecules and atoms."

Jane Alexander and James Broderick portray the newlywed Nora and Jack Clitheroe, whom the war destroys. As the clinging young wife who tries to keep her husband at home, Miss Alexander is convincing if not attractive.

Later her uncomprehending madness forms chilling contrast to Mr. Clitheroe's last message to his wife, given as the burning Irish flag of the



Dorothy French is Moliser, and Eda Reiss Merin is Bessie Burgess in Sean O'Casey's famous epic drama "The Plough and The Stars" which opens Wednesday March 10 at the Charles Playhouse as the fifth production of the current season at the Resident Professional Theatre.

"Plough and the Stars" falls upon him, "I'm proud to die for Ireland."

War's Fairy Tale

The play surprising "heroine" of sorts — and the most surprisingly fine acting — came from Ed Reiss Merin, who plays the cussin', drinkin', and later, lovin' Bessie Burgess. After making an audience hate her by brawling and telling a dying soldier, "that war's glory is a fairy tale," and that he's "properly shanghaied now," she succeeds in the difficult task of arousing our admiration for her as the one character that supports all duress realistically. Her death scene is unforgettable as are her final, unbelieving words, "I do believe, I will believe, Jesus died for me upon the cross to set me free."

In the name of God all the vices of the earth spring forth. With phrases ironically like those of this weekend's Civil Rights demonstration, soldiers even call for homage to God "of the same red wine in the same glorious sacrifice. For without the shedding of blood, there is no redemption."

The remaining members of the cast are adequate as is the scenery, support neither King nor Kaiser . . . but Ireland" evokes increasingly bitter emotional response as the play mercilessly continues in its course to war's destruction.

As the play ends, soldiers surrounded by death sing "Every cloud has a silver lining." The irony of human optimism and the juxtaposition of death, love, and petty problems give the play its eerie force.

Theater Presents Two Insights Into Chaos Of Life

by Ellen Jaffe '66

The irrational and violent chaos that lies below the surface of life — that often becomes life — is brilliantly shown in two new one-act plays presented by the Theatre Company of Boston.

Charlie, by the Polish playwright Slawomir Mrozek, and *Funnyhouse of a Negro*, by Adrienne Kennedy, a former member of Edward Albee's Playwrighting Workshop at the Circle-in-the-Square in New York, are entirely different in form and atmosphere.

Charlie is described as a satiric parable; its tone suggests Kafka's *The Trial*, in which ostensibly everyday events become brutally absurd. Here, a patient's visit to a doctor is used to show how rational, humanitarian, and scientific values can, through fear, become the slave and accomplice of ignorance and destruction.

Unforgettable Character

Paul Benedict creates an unforgettable oculist, whose panic, conveyed in gesture and facial expression, belies his civilized words. Richard Shepard and Edward Finnegan play the Grandson and Grandpa with hillbilly accent and costume; this is the closest the United States has to a peasant class, the types that probably appeared in the original version. Their one unbeatable advantage over the doctor is Grandpa's double-barrelled shotgun. Grandpa is looking for a victim named "Charlie" whom he cannot recognize without glasses; fear for his own life forces the doctor to give Grandpa his own glasses, and the plot moves swiftly and relentlessly from there.

Adrienne Kennedy, author of *'Funnyhouse of a Negro'* Theatre Company of Boston production at the Hotel Bostonian Playhouse through Sunday, March 28.

and the plot moves swiftly and relentlessly from there.

The comic overtones of the script are not overlooked, but they handled pointedly, so that the serious implications are not lost either. Mr. Shepard is diabolical beneath his cool and naive exterior, and Grandpa's gruff raving is never irrelevant.



Funnyhouse of a Negro is a nightmare vision, created with music, lights, mysterious stage settings, masks and costumes, as well as with words and actors. As in a funnyhouse, one sees oneself split, by a series of mirrors, into many different selves, so Sarah, the Negro girl in the play, has many lives: a student who "does occasional work in

libraries and covers pages of blank paper with imitations of Swell," Queen Victoria, the Duchess of Hapsburg, Patricia Lumumba, Jesus. No place is real for her but her "funnyhouse," where these selves come together and separate.

Sarah is played with marvelous sensitivity by Barbara Ann Teer, whose eyes and passionate movements have the quality of a hunted animal, and the greater terror of a tortured human being. She is, on the one hand, obsessed by a desire to be white, to live anonymous in a white world. Micki Grant as the Duchess and Judy Johnson as Queen Victoria play these ghostly beings with compressed intensity. In Sarah's vision, even the Queen, in her elegant white robes, does not escape the curse of all the Negroes in the play: their hair falls out.

"The Blackest of All"

Sarah hates her father, "the black beast" who raped her mother, who was as light as a white woman, yet she feels guilt for rejecting this part of herself. Throughout the play there is tension: is the Negro race damned, or is it to be saved? And will Patricia Lumumba, played by Gus Johnson with the soft-pawed savagery of a stalking tiger, save it, or will Jesus and forgiveness? Vernon Blackman emphasizes Jesus's humility, his inability to change the world.

Patricia Collinge, the memory of Sarah's mother, is more than a symbol for the violated Negro woman; she suggests death and madness of all races.

The same lines are repeated, with

slight but significant variations, by different characters, creating patterns that recur and intensify.

I was also impressed by the way Mrs. Kennedy handled the relation of the external and internal worlds through the Funnyhouse Lady, Sarah's landlady, and the Funnyhouse man, Raymond, her cruel lover.

Josephine Lane as the Landlady is not an evil woman, but her harsh ridicule and heavy make-up seem terrifying to Sarah, and her shrill laughter terrifies the audience as well. Joseph Hindy's Raymond is the Negro characters, too, turn hellish, mirthless laughter on themselves and the audience.

Glaring and Intense

This play is a staggering emotional experience and shows Mrs. Kennedy as an author of tremendous power and imagination. The high intensity of the play captures the audience from beginning to end, at times, one almost has to blink, mentally, as when exposed to too bright a light, too strong a pain.

David Wheeler, as usual, has directed with a swift and forceful hand, and he has drawn out the individuality of each play. Robert Allen's macabre set for *Funnyhouse of a Negro*, exists in its own right as an essential part of the drama. Neville Powers' lighting and Ervin Henning's sound effects are more noticeable in "Funnyhouse" than in "Charlie," but are important in both plays. The glaring white light that burnt throughout *Funnyhouse* truly embodies the haunting and searing world being explored.

Ten Seniors Win Wilsons, Gain Graduate School Grants

The Woodrow Wilson National Fellowship Foundation has named ten Wellesley students as recipients of awards for graduate study in preparation for college teaching.

The announcement of grants to 1,395 college seniors, who will receive a total of five million dollars, marks the twentieth anniversary of the fund.

11,000 Competitors

Chosen from over 11,000 faculty-nominated seniors were the following Wellesley students: Pamela A. Anderson, for study in mathematics; Mrs. Patricia E. Crunden, English; Ellin J. Hirst, English; Anne E. Ivaldy, English; Virginia B. McConnell, geochemistry; Mrs. Aline O. Quenter, economics; Kathryn L. Reichard, music; Elizabeth A. Struck, music; Donna E. Weitsrop, astronomy; and Jessica Wolf, political science.

Mrs. Crunden also won a grant for the Ph.D. degree from the Danforth Foundation, which provides tuition and living expenses for four years of study in preparation for a career of college teaching.

Woodrow Wilson Fellows will receive tuition and fixed fees at the graduate school of their choice, plus \$1,800 for living expenses. 1,242 honorable mention seniors in American and Canadian colleges are also expected to receive alternate awards from other sources.

The nine Wellesley students who have won honorable mentions are: Amy B. Dowty, who will study history; Karen A. Early, philosophy; Sharon B. Goldberg, history; Nancy C. Hartsock, political science; Katrin I. Menzel, Spanish; Frances K. Oguss, botany; Amanda M. Ross, English; Terry A. Rothschild, art history and Jane M. Snyder, classics.

The Wilson Fellowship program,

designed to meet what Sir Hugh Taylor, president of the Foundation, calls "the critical need for qualified college teachers," began in 1945 on a small scale when four recently returned G.I.'s were named Kemp Fellows after the donor of the first stipend. Later the name of the fund was changed to honor the President of Princeton and of the United States.

Grants from the Ford Foundation have dramatically enlarged the program to make it the greatest private source of support for advanced work in the liberal arts. Among former Wilson Fellows are 6,000 scholars who are either teaching or completing their teaching preparation and four college presidents.

Doctor Concludes Marriage Series

The conclusion of the Marriage Lecture Series for 1964-65 will be a talk by Dr. Robert Wheatley entitled "Planned Parenthood" on Monday, March 22, at 7:30 in Pendleton.

Having spoken at Wellesley last year, Dr. Wheatley was asked to make a return appearance. He will be introduced by Melanie Erskine '65, chairman of the series.

Dr. Wheatley, a gynecologist, has been associated for the past four and a half years with the Rock Reproductive Clinic in Brookline, where birth control pills were first developed. A graduate of McGill University, he is a member of the faculty at the Harvard Medical School.

Gallery Exhibits Varied Media, Offers Modern Art for Rental

Two of the most important questions in art today seem to be: Can one understand what is being done and can one live with it? The Institute of Contemporary Art, located at 100 Newbury Street in Boston, is trying to solve these problems by operating an Art Rental Gallery.

The Gallery, which offers "recent and original works of various media for rent and purchase," has been operating since 1960 under the sponsorship of the Ladies' Committee of the Institute of Contemporary Art and with the help of the artists and galleries of the Boston area. The works are on view continuously and may be rented for periods of three months. The rental fees, from \$5 to \$25 cover works whose price range

is from under \$100 to \$1,000.

The works offered vary from lithographs such as Juan Miro's "Lithograph for a Poster" (\$10), Fernand Leger's "Two Sunflowers" (\$15), and Karel Appel's "Heads Everywhere" (\$10) to such Pop Art pictures as Ros Barron's "Event in Perfect Time" (\$10) or Sandro Bassow's huge "triptych" composition done with batik and entitled "Italian Landscape" (\$10).

Various large pieces of sculpture can also be taken out of the Gallery. They include, Harris Barron's "Sculpture Temple" (\$20), a tall silver structure, and David von Schlegell's "Fish Knife" (\$20), a metal work.

The area in which this Gallery's facilities seem to be most useful is in that of "op" art, for it would allow the prospective buyer to decide whether or not he could stand to look at one of these works for an extended period of time without tiring. Arthur Hoener's "Bullseyes," (\$10) or his "Schizophrenic Wood Sculpture," (\$10) are examples of this art which aims at optical illusions and nothing else — or so it seems.

There are many other works both to look at and consider as a possible way of changing one's surroundings for a while. Who knows, one may even grow attached to some of them. In any case, at the very least one may be forced to look longer and more critically at these works of art.

The Institute is supported by its memberships which range from \$5 a year (Student), to \$10 (Basic) and above. These memberships include permission to use the Institute's library, receive various discounts on publications, and announcements of the gallery events. The rental service is available to all levels of membership above "Student." The Institute is open Tuesday through Sunday from 11 to 6, Wednesdays until 9, and closed Mondays and Holidays.

Fake Facade Marks Doll's House; Barn Performance Inconsistent

by Jane McHale '66

Ibsen devotees who attended Barn's production of *A Doll's House* last weekend with the hope of seeing a powerful moving play may have been slightly disappointed.

While many scenes in the play (especially the end of the third act) soared to great dramatic heights, many were noticeably theatrical and tedious. The play itself was a difficult one to perform. Its long dialogues, repeated common expressions, and often typed minor characters gives it a tendency to lapse into melodrama, a tendency which the players did not fully avoid.

The Fight for Rights

A Doll's House, first performed in 1879, treats the modern topic of a woman's right to an individual identity. Donna Daley '67 as Nora made a very convincing transition from the "little lark" wife who trips gaily through her make-believe domestic tranquility to the more realistic woman who questions the meaning of her marriage and her outlook on life. Whether munching on macarons, romping with her children or dramatizing her secret sacrifice for her husband, she retained her flighty, impetuous and bouncy character. In this role, however, she sometimes overplayed this levity with a rather sing-song zest.

When her husband's selfishness in the fear of impending failure, proved to her that his "wonderful" self-sacrifice would never happen, she assumed a very convincing tone of frigidity and upheaval. Her explanation

tions of thoughtful appraisals of the woman's role at the end of the third act were seriously and sensitively delivered with force and conviction.

Ups and Downs

Mr. Edward White as Nora's husband played a very difficult role in that he was the straight man to her spontaneous exhilaration and had lines which made the feminist audience cringe. Many times his lines were swallowed and his gestures were sometimes uneasy and stylized. His two most powerful scenes were when his sexual desire after the dance contrasted with Nora's frigidity and when he selfishly reacted to the news of the forgery and his salvation. At these times, he was convincingly realistic and spoke and moved with flourishing passion.

Dr. Rank, played by Peter Lake, added a marvelously cynical spark to the play. His pessimistic observation of life and gloomy intimations of death were delivered very fully in character throughout. Wendy Burrell '68 as Kristine, also maintained the pose of the suffering severe widow throughout. It seemed, however as though her delivery was a little too stilted and mechanical so that some lines sounded highly inappropriate and her scenes alone with Nora or Krogstad were not a dramatic interaction but a frigid recitation of lines. Nick Soloway as the dishonest lawyer Krogstad was also susceptible to this type of overplaying. He was often too absolutely villainous, losing sight of the fact that Ibsen also intended him to represent a man wronged by the

letter of the law as well as wronging the law itself.

Of Children and Chandeliers

The children, Victoria and Julia Barstow and Peter Johnson stole the show with their gay romps. Peter with his hands in his pockets and a forlorn grimace made one dejected exit which was as charming as appropriate.

The set for the play as well as Nora's costumes were excellent. The garish, overstuffed Baroque room was a marvelous backdrop for the play; especially outstanding was its incorporation of the living room and foyer and the gas lit chandelier hanging from above.

Reader Writes...

(Continued from page Two)

see the government ordering Leonard Bernstein to play the Eroica Symphony on March 15 any more than they would specifically attempt to determine the style of Andrew Wyeth's next painting. Indeed, as we all know, who does and can afford to take greater monetary risks than the government; would not this willingness to gamble and support unknown artists, etc., foster creativity rather than squash it?

In my mind aid for the arts is long overdue. A National Science Foundation was set up 15 years ago. Similar support for the development of general aesthetic values in the United States is needed, not to do so is a gross oversight of our society.

Deutsche Scholar To Discuss Novel

Professor Hans Egon Holthusen, noted German scholar, will speak in Pendleton on Tuesday, March 23, at 7:45 p.m. on "New Trends in the Contemporary German Novel." He will also read German poetry in the Pope Room at 4:40 p.m.

Professor Holthusen, both a poet and an essayist, is widely known in the field of German literature. He has explored his major interests of modern poetry and modern poetical theory in comparisons of specific writers from different countries; while dealing primarily with Rilke and T. S. Eliot, for example, he brings in French, Spanish or other writers in pursuit of the history of an idea through their interrelationships.

According to Miss Goth of the German Department the work which might be of most interest to Wellesley students with some knowledge of German is *Das Schiff*, the log of his passage from New York to Europe. In it he touches on psychological impressions and the effects of his fellow passengers on one another.

Professor Holthusen comes from the University of Munich as an Andrew Mellon Visiting Professor at the University of Pittsburgh, where he will teach from April to August this year.

Vigorous Debate on Medicare Question To Be Treated at Ford Hall Forum

Eldercare and Medicare will get a thorough airing by the respective proponents of the two programs of medical care for the aged when Dr. Edward R. Annis of Miami, Florida, debates "Medicare: Is It the Best Solution?" with Dean Charles I. Schottland, of Brandeis University, on the Ford Hall Forum platform in Jordan Hall on Sunday evening, March 21, at 8:00 p.m. Judge Reuben L. Lurie will be the Moderator.

Dr. Annis, the immediate past president of the American Medical Association, is one of two Americans to hold the offices of the AMA presidency and the presidency of the World Medical Association simultaneously. A prominent surgeon, he has also been active in the Miami Family Services Society and the Miami Welfare Planning Council's division on Senior Citizens. He is a graduate of Marquette University School of Medicine, holds the Brotherhood medal of the National Conference of Christians and Jews, and is chairman of the Florida State Medical Association's Legislative Committee.

Dean Schottland has directed the Florence Heller Graduate School for

Advanced Studies in Social Welfare at Brandeis University since its creation in 1959 and currently serves also as the Dean of Faculty at Brandeis. He was educated at the University of California, the New York School of Social Work and the University of Southern California Law School. Before joining the Brandeis faculty, he served for four years as President Eisenhower's Commissioner of Social Security. Prior to that he had spent his career in government service, at state and national levels.

RESERVE BOOKS NOW

Books which leave the Reserve Room for Spring vacation may be reserved in advance on Monday, March 22, through Thursday, March 25.

The hours for making reservations are from 8:15 to 11:30 a.m. each day.

No single copies will be allowed off campus, as many students use the Library during the vacation.

Review Criticized

To the Editor:

I do not think that your article this week did justice to the Dance Concert. The writer did not need to criticize dances. Her comments commending the dancers' technical ability implied that that was all she could commend. It was extremely unfair to place at the end of the article the left-over names. Both Elaine Smith and Sue Gill choreographed dances, and I felt that Elaine's choice of music and her choreograph work showed a freshness and originality remarkable for a girl in her first year in the group.

The writer probably did not know that two of the group's best dancers were not participating and that others had been sick the final two weeks of practice. Both Heidi Datzell and Lynn Goulet dropped out of the concert the Sunday before it was given. Each girl was in approximately six dances.

I agree that this year the concert was perhaps not up to par, but I think the writer could have been less severe. Considering the difficulties overcome, the Dance Group is to be praised for its work.

Robin Ladd '66

A new photocopy service has been installed in the Library. Called the Docustat, the machine is an automatic, self-service photocopier which for 20 cents copies pages from books and magazines with no need of removing the pages from the books or the books from the library. Copying time is 30 seconds.

The Docustat, located in the Lobby, is available during library hours to all students. In addition to reproducing pages from books, the machine also copies letters, contracts, newspaper clippings and magazine articles. It photographs typewritten matter, handwriting, colored pencils, inks and illustrations.

No one but the operator can see either the original or the copy. There is no negative made and nothing to peel off or throw away.

FRESHMEN FINANCIAL AID APPLICATION FORMS AVAILABLE IN THE DORMITORIES MARCH 18 THROUGH 26

CLASS OF 1968 — FRESHMEN who wish to apply for financial aid for 1965-66 must obtain forms from their Head of House between March 18 and March 26. Completed applications are due Tuesday, April 6, 1965.

Rudolph Speaks...

(Continued from page One) gets closer," Mr. Rudolph said. A building's scale must succeed as seen from many distances and at various speeds.

Use of Space

Space is equally as important as the buildings within it. In fact, urban design comes first from the use of a given area with its particular surroundings, terrain, light, and climate. The architect must realize the different uses of space. Times Square and other "good-time areas" are exciting because they are overcrowded, while formal parks require large areas of unknown unbroken space. Space also can act as a strong unifying element.

A large problem, of course, is the space needed for automobiles. No city looked forward to the amount of traffic facing us today, although Paris by chance came closest to anticipating the automobile.

A Product of Its Culture

Essentially, Mr. Rudolph said, a building is a point in time which reflects its culture. Its function, scale, and intergration to its environment must all be clearly related to one another. It must be dominant so as to lend clarity to its surroundings, and at the same time be a unified part of its environment. Mr. Rudolph illustrated this point with several slides of his own works, including the Boston Government Service Center and the New York City Hall, in Syracuse.

Paul Rudolph's lecture was an excellent introduction to the use and problems of architecture as urban design. It was easily understood by all and was at the same time comprehensive enough to satisfy art students.

Sculptured Form of India's Faith in Rare US Exhibit

The arrival of a special collection of Indian sculpture at the Metropolitan Museum of Art in New York provides a rare opportunity for students to examine masterpieces which they could otherwise see only in photographs — or on a Fulbright.

The exhibit is composed of over one hundred pieces of stone, terra cotta, and stucco loaned by twenty two Indian museums especially for this year-long tour of the United States and Japan. It includes pieces dating from the early Indus Valley Civilization (2500-1500 B.C.) through the classic Gupta Age (320-647 A.D.) to the elegant medieval period (700-1500 A.D.).

All Indian art was created for a religious purpose. It was not concerned with the representation of physical reality, but with the realization of ideals of the Indian faiths — Buddhist, Hindu, Jain — in concrete and expressive form. Although the images grew more plastic and more organic in the course of Indian art, they never deviated from their allegiance to conceptual rather than naturalistic images. The achievements of later sculpture further enhanced its function as an instrument of worship.

Art Appealing But Foreign

At the door of the gallery the visitor confronts a smiling terra cotta goddess of the twelfth century. Her graceful form and appealing but self-contained expression seem both inviting and foreign. These dual attitudes with which any Westerner must approach Indian art are also the ones with which the Indian worshipper would himself approach the icon.

In the next gallery, a nude male torso from the Maurya Dynasty (322-185 B.C.) expresses the same self-content as did the goddess from the medieval period. Although the contrast of the stiff frontal pose of the nude to the exaggerated sway of the goddess is striking, the two are linked by the flesh like quality suggested by the deep incision of the navel and by the fully-rounded, convex planes of the body. They show the continuation throughout fourteen centuries of Indian art of the Hindu tradition of *prana*, a young practice of expanding the chest and stomach by holding the breath. To the worshipper, *prana* indicated the physical and spiritual well-being of the God.

The rigidity and primitive modeling of the Maurya Period was gra-

by Brenda Ratcliffe '66

dually replaced. The reliefs from Bharhut, executed in the Shunga Dynasty (185-72 B.C.) display a more plastic, though still archaic modeling. The exhibition includes one of the most important and most often reproduced works of the period, the relief of a *yakshi*, a female nymph, embracing a tree. According to legend, the touch of a *yakshi* caused a tree to burst into flower. These figures, whose origin has been traced back to ancient Dravidian (South Indian) fertility rites, established the canon for the female figure in Indian art. The exaggerated hips and breasts, the narrow shoulders and waist, and the curve of the body in the figure of the medieval goddess at the entrance to the exhibit — though more subtly rendered — evolved from the type developed in the Maurya and Shunga Periods.

Three Styles of Buddha Image

From the gallery containing the Shunga reliefs, the third of the seven halls allotted to this exhibit, the visitor enters awe rooms with work from the second century through the sixth, illustrating evolution of the Buddha image. During the comparatively brief period in which Buddhism flourished, two distinct strains developed. The earlier, the Mahayana, prohibited anthropomorphic representation of the Buddha. Several reliefs, otherwise teeming with figures, have as their focal point the empty throne with footprints bearing the divine mark of the wheel, symbols substituted for the Buddha in these early reliefs.

Three different styles of representing the Buddha are shown. In the earliest form Gandhara (modern Pakistan and Afghanistan) the influence of Western art was so strong that scholars once called it "Greco-Buddhist" art. The deep shadows, agitated expressions, and volumetric folds of a ghandarhan frieze showing Buddha's Great Renunciation betrays the inappropriateness of the realistic Greek style for the Indian tradition which sought to express the ecstatic inner state of its subjects.

A monumental head from the Mathura school, a contemporary of the Gandhara, exhibits the simpler, smoother modelling which formed the native Indian tradition. By placing a Jain head next to the Buddha's head, the exhibit encourages the viewer to note that stylistic treat-

ment did not vary from one religion to another. The only differences were the signs demanded by the religions, such as the elongate earlobes, the top knot, and the third eye which distinguish the Buddha.

The Buddhas from the Gupta Period, the third type in this exhibit, illustrate the variations of craftsmanship during the period. Nonetheless the sleek, attenuated Buddha from Sarnath and the chunky one with highly conventionalized drapery both convey a sense of perfect inner harmony which characterizes all the Buddhas of this period.

Medieval Works Refined

The Medieval figures in the exhibit are almost entirely Hindu, a natural consequence of the resurgence of Hinduism in the eighth century. These figures, done in a handsome block chlorite, continue their allegiance to the early figure types — the male broad-chested with slender hips and legs, the female slender but with accentuated breasts and hips. The controlled sway of the primary deity Shiva and his consort Devi in one relief displays a master unrivalled by earlier stone carvers. The *yakshi* gazing at her mirror as she stands beneath a mango tree has a refinement and three dimensionalism only suggested by the *yakshi* of the Bharhut railing from which she evolved.

Further Study Possible

The Museum offers two means for visitors to learn about the exhibit. Although the individual taped guides do provide some background on the legends and symbols of the sculpture, it neglects stylistic comparisons of the different periods to point out details a perceptive viewer would have already noted. The catalogue for the exhibit is excellent, however. In addition to large photographs of all pieces, it includes a text by Sherman E. Lee, who writes with enviable skill. To Mr. Lee, the Director of the Cleveland Museum of Art as well as Curator of its Oriental Section, goes a major portion of the credit for persuading the Indian government to assemble this exhibit.

Many of the works displayed in this exhibit are so important that it is a surprise to see that they were allowed outside of the country at all. Even so, the departure of this exhibit need not discourage those interested in Indian art, for The Boston Museum of Fine Arts contains one of the best collections within the United States.



Vrikshaka or Lady of the Tree, 12 Century, A.D.



Relief of Yakshi from Bharhut, 2nd Century, B.C.



Veneration of the Buddha on Throne, 3rd Century, B.C.



Head of the Buddha, 5th Century, A.D.

Marriage Lecturers Recommend Using Budget, Pursuing Career

Last Thursday Mrs. Martin Greenberger, Assistant Professor of Psychology, discussed "Some Practical Matters (of marriage) and their Psychological Importance," focusing on problems of finance and on the combination of marriage and career. This latter subject was the principal concern of the panel discussion the following Monday by Mrs. Walter Houghton, Mrs. Donald Watkin, and Dr. Benson Snyder on "The Many Roles of the Woman After Marriage."

In preparation for her talk, Mrs. Greenberger interviewed married students at Wellesley on their use of a budget, their most surprising expenses, and so on. She found that about 86% of these students use some kind of budget, but their advice from experience is to leave it general enough at first to allow for the development of a spending pattern after the unusual expenses of the earliest marriage years. Their most surprising expenses were the high cost of necessary insurance, medical and dental bills, everyday household repairs, setting up house, and gifts.

Good Wife Thrifty?

As a psychologist, Mrs. Greenberger saw some danger in the popular view that the "good" wife is a thrifty one. It may be a good thing for a newly married girl to operate cheaply, she said, yet excessive worry about thrift may only cause resentment on the part of both partners. "Exaggerated concern with thrift and frugality may reflect certain psychological concern about the giving and taking of self." In fact, excessive thrift may even be used as a concrete way of proving one's self in reaction to concern about how a marriage is working out. Often there is some uncertainty at first

Rosy Metrailler '66

about the goals of the marriage, but in her opinion "One might well settle for some of this uncertainty rather than choosing something like thrift."

Mrs. Greenberger said that while most women still lead the conventional married life without a separate career, after the first five to ten years of marriage they usually want something else. She advised strongly that a girl should, if possible, get professional or other advanced training before she has a family, when there are fewer distractions and an opportunity to acquire such training more quickly and less expensively. Thus she can do the work she enjoys and find some sense of achievement in it while her children are growing up.

Career After Marriage

Mrs. Walter Houghton, wife of Professor Houghton of the English Department, spoke of the importance of frank discussion before marriage of all aspects of the relationship, from having children to a career for the wife. She advised against marriage immediately after college because one's perspective can alter so much in the first few years outside of the "sheltered" life of home and school. She agreed with Mrs. Greenberger that a woman must finish her education before having a family. If a wife must put her husband through graduate school, Mrs. Houghton urged that she should take only such work as will encourage and develop her particular interests.

Mrs. Donald Watkin, an attorney and the mother of four children, said that the woman who wishes to mix marriage and career must have a lot of flexibility, but that it certainly can be done. She thought it most important that one decide what she wants to do before leaving college, make herself find something and then keep at it, even if a family intervenes for awhile to keep her from pursuing it right away. Mrs. Watkin said that from her experience "It's a good idea to have enough children to feel swamped by them, as you tend to organize children,

life and career better then!" She predicted that "the feminine mystique" is on the way out, as people are coming around to saying that it is respectable to have a career.

Dr. Benson Snyder, chief psychiatrist at M.I.T. and formerly of the psychology department here, told of women's increasing entrance into fields such as science from which they were long prohibited. Women must remember, he said, when they cross this old boundary and enter once unavailable careers, "They have to face the fact that they are an emigre, and that things will be different." In reference to his fellow panel members' comments on the necessity of frank discussion and decision on all things before marriage, Dr. Snyder warned that "There are imponderables, there is much that must be worked out in the living." He agreed with Miss Frisch's comment from the audience that one's identity is a constantly changing thing, and a woman should be prepared for this continuous change rather than be anxious about finding one set view of herself.

Eleventh Hour Sign-Outs to Start Spiral? Proposal Provokes Senate Controversy

Sign out rules recommended by Vil Juniors were the main topic of discussion at last week's Senate meeting.

Zoe Sarbanes '66, present head of Vil Juniors, pointed out the discrepancy between the present eleven o'clock sign out rule and the ten o'clock sign out rule.

At present, a freshman can be on campus without signing out until eleven, but if she is off campus she must sign out by ten. The proposal was to change the rule, which is inconsistent and unenforceable.

Opposing Speeches

Opposing arguments revolved around Miss Theresa Frisch's statement that such action could snowball into the complete elimination of 11:30 permissions. Mr. Johnson disapproved of the proposal because it would mean that freshmen would have unlimited off campus eleven o'clock permissions.

Another opposition argument was that if this permission were expanded so that it were never necessary to sign out until eleven, there would be no way to check on a student's location until after eleven o'clock.

Overnight Sign Outs

The Vil Juniors also proposed that

students be allowed to sign out until eleven p.m. for overnights. This would not affect freshmen since they must sign out by 10:00 p.m. for all permissions.

Miss Frisch was opposed to the change because she felt it would encourage overnight as last-minute thoughts. Miss Clapp suggested that this change would allow Wellesley students to become nuisances by calling their hostesses at 10:55 p.m. and asking to spend the night. She also argued that students would be making this decision after an extra hour at parties with alcoholic beverages.

Those supporting the change argued that a college rule should not be based on polite behavior, and that most girls would call early anyway. The value of the change, according to its supporters, is in the rare occasion when plans cannot be made ahead of time and girls wish to sign out for an overnight from their dormitories.

Permissions and Books

Zoe Sarbanes also stated that next year freshmen will be allowed twelve one o'clocks in the first semester, twelve in the second, and six in the third.

Jennie Gerard presented the news that library thefts have apparently declined. At Christmas of 1963, 170 books from the reserve room were listed as newly missing. In June the number had declined to 96. At Christmas of this year the number was only 75. Now it is down to 45. The Library and senate attribute much of the change to the increased publicity of the problem.

Germino Accepts Honorary Position

Dante L. Germino, Associate Professor of Political Science at Wellesley has accepted an invitation to become a corresponding member of the Institute of Anglo-American Studies at the University of Padua, Italy.

The Institute of Anglo-American Studies was recently established by a Presidential Decree. According to its Director, Antonio La Pergola, "... the Institute enjoys exceptional freedom of action and because of its functions and scope greatly differs from most of the other university institutes in Italy." The Institute is unusual on three counts: its wide range of study, from government to history and the social sciences; its dual function as research center and as center of instruction; and its policy of appointing foreign scholars to teaching positions.

Mr. Germino is one of a limited number of prominent scholars invited to become corresponding members and will receive preferential invitation to participate in Institute activities.

Memorial Exhibit Honors Eliot

Currently on display in the College Library are a collection of the works, personal correspondence, and photographs of the late Thomas Stearns Eliot.

Included in the tribute to the poet, who died in early January at the age of seventy-seven, are a number of the first printings of his works, among them several of his "undergraduate poems" as they originally appeared in the *Harvard Advocate*. Many of the books were donated to the Rare Book Room by Miss Elizabeth W. Mainwaring, formerly a teacher of poetry at Wellesley, and a personal acquaintance of Mr. Eliot.

Largest Memorial

The display, which consists of more than a hundred items, is the largest memorial exhibit that the library has ever assembled, according to Miss Hannah D. French, Research

Librarian. Rare, limited and first edition samples of Eliot's poetry and prose are accompanied by critiques of several of his more famous works. Worth noting among these is a review by F. L. Lucas, which appeared in *The New Statesman*, November 3, 1923, shortly after the publication of "The Wasteland." Mr. Lucas refers to his poem as an "unhappy composition which should have been left to sink itself," and goes on to call it "Mr. Eliot's Toad."

Perhaps the most interesting part of the display are Eliot's letters to Miss Mainwaring. Written on stationery with such ornamental letterheads as that of *The Criterion*, a periodical founded and edited by Eliot himself, they concern, for the most part, his lecture visits to Wellesley, and give the reader a personal glimpse of the poet, a reserved and reticently formal man. He presented three poetry readings in the college's Katherine Lee Bates Series in the years 1932, 1936, and 1947. He disliked reading his own works, saying that if he were required to read for more than a half hour, he "should prefer to read other people's correspondence rather than my own."

Personal Mementoes

Also among the correspondence are Christmas cards to Miss Mainwaring and a letter to Miss Pendleton, then president of the college, turning down an invitation to speak at the 1932 commencement exercises.

(Continued on page Seven)

French Dept. Offers Absurd Plays

Two plays will be presented under the auspices of the French Department in Shakespeare on March 22 at 7 p.m.

The first, *Scene a Quatre* by Ionesco, deals with the futility of language. Reminiscent of *The Bald Soprano*, the play is a product of the theatre of the absurd. Written just prior to the 1959 summit conference, *Scene a Quatre* revolves around the fight of three men — Dupont (Kay King '66), Durand (Carol Hutner '66), and Martin (Susan Pildner '65) — over a *jolie dame* (Lee Vaughn '67). Essentially, all three are arguing the same thing but are unable to

comprehend each other. The end result is that the girl is torn limb from limb by the quarrelsome men.

The other play, *Godefroy*, although written by Courteline at the turn of the century, foreshadows the practices of the current theatre of the absurd. The action takes place on a bus and consists of a mother (Liz Block '66) instructing her nineteen-year-old son Godefroy (Leslie Jordan '65) in minute detail concerning his conduct in such things as paying the bus driver. Observation of this example of loving family life draws the odes from the rest of the passengers (Mary Brown '67, Dorothy Mackay '66, Margaret Tchang '67, Holly Knox '68, Louise Cole '66, Wendy Mariner '68).

The plays are directed by Eileen Cole '66. Brendell Whitman '66 is stage manager, and Phyllis Winston '67 is in charge of costumes.

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Friday, Mar. 26 8:15 a.m.-5 p.m.
Saturday, Sunday
Mar. 27, 28, April 3, 4 Closed
Other vacation days 2 p.m.-4:30
During the daytime, members of the College community may come into the Library through the service entrance if the front doors are not open.
Regular schedule will be resumed Monday, April 5.

March, Memorial Protest - - Silently

(Continued from page One)
historical Day."

He urged his audience of "oppressed" and "friends of the oppressed" to change this system and to "rise up in the strength of your non-violent might." (He also grinned and urged Mrs. Hicks' resignation.)

"LYNDON BAINES JOHNSON: WHICH SIDE ARE YOU ON?" Wood shouted.

Snapdragons and Selma

He continued, addressing his audience in a parody of the "Unknown Soldier", "And if you break faith with us, we shall not sleep though 'snapdragons' grow on Alabama fields. We shall not sleep."

Wood called for 1000 more volunteers to go to Selma, and several dozen followed this banner. He urged

those who cannot go to give money. The last few speeches struck a "sacrificial" note, dissonant from the earlier call for unity and harmony. Father John Carroll of the Catholic League for the Blind, even said it would have been "horrible" if President Johnson had sent troops on Monday because it would have regaled Reeb's "lucky chance to sacrifice."

"Before you can have a Resurrection you need a Crucifixion. You need a sacrifice," claimed James Beed of the Blue Hill Christian Center.

The cold few who stayed for the entire four hour service ended the day by uniting hands and singing "We Shall Overcome" as a Rabbi gave the final prayer.



Former Governor Peabody, speaker at Sunday's Memorial Service for Rev. James Reeb, addressing a crowd of 30,000.

Lehrer Is Coming To Instruct Here

Tome Lehrer, composer-singer of Poisoning the Pigeons in the Park, My Home Town, The Masochism Tango, The Elements, Be Prepared, and many other wild and woolly satires on the commonplace in American life, will be teaching statistics at Wellesley College next year.

Mr. Lehrer is better known in academic circles for his excellence as both teacher and mathematician. He is presently working toward a Ph.D. in Mathematics at Harvard University. Next fall, as well as teaching the statistics course in the psychology department here, Psychology 201, he will continue to teach part-time at Massachusetts Institute of Technology and at the Harvard School of Education.

Mr. Lehrer has allegedly been devoting less time to his music lately. His two records, which have been well known and liked by millions of college youths since their release several years ago, are currently out of publication.

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Civil Rights Group Aide Voters: To Travel South For Spring

Spring vacation should be a busy time for Wellesley College civil rights workers.

Mandy Hawes '65 head of the Civil Rights Group at Wellesley, said that she and approximately seven other girls including Peggy Howard '66, Gabette Hammond '66, Jill Jones '66, Sue Keller '66 and Janet Conn '68 will participate in the second week of a voter registration and adult literacy drive in Raleigh, North Carolina.

This particular drive is one of many being presently sponsored by the National Student YWCA which is trying to have some civil rights projects available somewhere for college students no matter what their spring vacation. The Raleigh pro-

ject differs from many of the current civil rights projects in that Raleigh is not a city in which voter registration is a major problem.

Negro voter registration in Raleigh on the other hand, Mandy said, is vital at this time because there is a Negro running for the city's Board of Education and many lower class Negroes are not registered.

Three interest groups will be working together on the Raleigh project and this also sets it apart from similar projects. One group consists of northern white college students from Mary Washington University, Hamilton College and the state college in Farmington, Maine in addition to Wellesley. The second and third groups consist of white and Negro college students in Raleigh itself. The total number of students on the project will be between thirty and forty.

Aside from the daily work on voter registration and adult literacy, an intercollegiate conference led by several ministers will also be held during the two-week period. This will be supplemented by informal discussions which should be facilitated by the fact that all the student volunteers will be living in the Raleigh YWCA. In addition, the discussion should prove interesting because of the variety of viewpoints represented in the three interest groups.



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Above: Marchers wait to begin silent trek to Boston Commons. Signs appeared although the group was urged not to carry them, for "every one is equal." Below: The American Flag is still a sign of hope. Four Wellesley girls look on.



The small, but effective Wellesley College Swimming Team took a mid-pressure period break and travelled to Mt. Holyoke on Saturday, March 13, to successfully compete in a swimming meet. Wellesley came in first with 34 points, followed by Mt. Holyoke with 19½ points. Other schools at the meet were Bouve, University of Connecticut, and University of Rhode Island.

JUNIOR YEAR IN FRANCE

1965-1966

Shirley Best
Brenda Kline
Rory Norton
Susan Pennycook
Jill Smith
Virginia Taylor
Phyllis Winston

House Presidents, 1965-66

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Beebe — Mary Hulsing
Cazenove — Vicki Spelman
Claffin — Sherry Holland
Davis — Nancy Felder
Freeman — Zoe Sarbanes
McAfee — Chris Miller
Munger — Pam Thayer
Pomeroy — June Milton
Severance — Anne Schaefer
Shafer — Liz Trowbridge
Stone — Ann Wegner
Tower — Judy Peterson

Mrs. Ray G. Theriault, Assistant Dean of Summer Program, Dartmouth College, Hanover, New Hampshire, will be in the Placement Office on Thursday, April 8 from 1:30 to 4:00 p.m. She is interested in talking with girls who wish to attend the Dartmouth Summer Program and also students who wish to apply for the position of dormitory counselor for the Special Music Program.

Anyone who wishes an appointment may sign-up in Green Hall room 239.

Memorial . . .

(Continued from page Six)

Together with these are several photographs of Eliot, two of which were taken during his childhood.

In another part of the exhibit are the mementoes of Miss Jeanette McPherrin, Dean of the Class of '67, of her acquaintance with Eliot. When Miss McPherrin was a student in Paris she vacationed in England at a home in which the late poet was frequently a guest.

The display is a representative collection of Eliot's works and stands as a personal witness of the author's literary talent in developing a complex, metaphysical style of blank verse, crowded with obscure allusions and haunting images, and of his spiritual and emotional evolution. It is with justice that the *Manchester Guardian*, in writing of Eliot's death, referred to him as "the man who, in his lifetime, seemed to remake English literature, past and contemporary, in his own astringent image."

Weekly Calendar

CAMPUS

Sunday, March 21 — The Wellesley College Chamber Orchestra will present a concert of Baroque music, including works of Corelli, Schutz, and Telemann, at 4:00 p.m. in Jewett.

Monday, March 22 — Dr. Robert Wheatley from the Rock Reproductive Center will speak on "Family Planning" at 7:30 p.m. in Pendleton.

Tuesday, March 23 — Professor H. E. Holthausen, from the University of Munich and currently Visiting Professor at the University of Pittsburgh, will read German poetry in the Pope Room at 4:40 p.m.

Prof Holthausen will lecture on "New Trends in the Contemporary German Novel" at 7:45 p.m. in Pendleton.

Wednesday, March 24 — Professor Detlev Heikamp will speak on "The Florentine Grotto and Its Sculpture" at 4:40 p.m. in 150 Jewett.

Dr. Richard Schwartz, Professor of Sociology at Northwestern, will present a lecture on "The Sociology of Law" at 7:30 p.m. in Pendleton.

ART

On exhibition at the Museum of Fine Arts are the new additions to the collection of Greek, Roman, and Etruscan art. There is also an exhibition entitled "Peacock Festival" in the Alumni Gallery of the School of the Museum of Fine Arts. This exhibition is of color woodcuts by Joseph Domjan, internationally known printer and printmaker, famous for his Hungarian folk art motifs. Prints by Pieter Coecke Van Aelst are being shown in an exhibition entitled "A Journey to Constantinople," at the Museum.

Friday, March 19 — Mr. Daniel Selig will lecture on Frank Lloyd Wright and 20th century architecture as part of the Museum of Fine Arts' Friday morning lecture series at 11 a.m. Admission \$1.50 for non-members.

Saturday, March 20 — Mrs. Laurie Adams will give a survey of the Museum of Fine Arts' collections of Oriental porcelains at 11 a.m.

Sunday, March 21 — Also at the Museum, Mrs. Juliana Melly will speak on "Painters of Venice" at 2 p.m.

MUSIC

Saturday, March 20 — The concert at the Gardner Museum will include Mozart Duets K. 487 for two bass horns, Danzi's Sonata for bass horn and piano, and Mendelssohn's Concert Piece for clarinet, bass horn, and piano. The performers will be Revea Orsten, William Wrzien, and Katie Mazzeo.

The Brothers Four will perform in Cousens Gym at Tufts University at 8 p.m.

Sunday, March 21 — The Greater Boston Youth Symphony Orchestra will present a concert at Symphony Hall at 3 p.m., with Artin Arslanian conducting.

Sunday, March 28 — Van Cliburn will perform in Symphony Hall. His concert will include Brahms' Intermezzi Opus 118, nos. 1 and 2, Ballade in G Minor, Intermezzo in E Flat Minor, and three sonatas by Mozart and Liszt.

At 8:30 p.m., also in Symphony Hall, the Handel and Haydn Society will present "The Passion According to St. Luke."

LECTURES

Sunday, March 21 — As part of the Ford Hall Forum Series at Jordan Hall, Dr. Edward Annis, past-president of the American Medical Association, and Dean Charles Schottland, of the Graduate School of Social Welfare at Brandeis, will speak on "Medicare: Is It the Best Solution?"

Tuesday, March 23 — "Racism and Extreme Civil Rights" will be the topic of a lecture to be given at Brandeis University by Thomas Pettigrew, Assoc. Professor of Psychology at Harvard University, as part of the series on "Extremism in Perspective."

Wednesday, March 24 — Kenneth Hopkins will read from his poetry in McElroy Commons, Boston College at 8 p.m.

THEATRE

The Plough and the Stars, by Sean O'Casey is playing at the Charles Playhouse. The Emerson College Theatre is presenting *The Intruders*, by Myron Levoy, on March 17 and 19.

A new musical comedy from London, *Half a Sixpence*, is at the Colonial. Opening March 22 and continuing through April 3 at the Shubert is *The Roar of the Greasepaint* — *The Smell of the Crowd* with Anthony Newley and Cyril Ritchard.

MOVIES

The Brattle Theatre is continuing its Great Director Series with films from France and Italy. **Mr. Hulot's Holiday**, by French Director Tati, will be shown March 18-19. March 20-21 *La Strada*, by Fellini, Italy; March 22-23 *I Vitelloni*, Fellini; March 24-25 *8½*, Fellini; and March 26-27 *L'Avventura*, Antonioni. *The Sound of Music*, with Julie Andrews, has just opened at the Gary. Bette Davis's new thriller, *Hush, Hush, Sweet Charlotte*, is at the Orpheum, and the Cinema, Framingham. *How To Murder Your Wife*, with Jack Lemmon, continues at the Beacon Hill. *Goldfinger* is at the Music Hall in its last week. *Zorba the Greek*, with Anthony Quinn, remains at the Capri, and *The Greatest Story Ever Told* has opened at the Cinerama.

Jewett Music, Art Going Baroque

This Sunday at 4:00 in Jewett Auditorium the Chamber Music Society will present a program of baroque music in conjunction with the exhibit "Baroque Sculpture and Decorative Arts," which is currently on display in the Jewett Gallery.

The program will open with a Concerto Grosso by Corelli. The soloists will be Jane Snyder '65 and Dorothy Furber '67, violins, and Nancy Graham '65, cello. A chamber orchestra of CMS members, under the direction of Mr. John Crawford of the Music Department, will provide accompaniment both for this work, and for a Concerto for two flutes by Telemann which will conclude the program. The soloists in the latter work will be Anne Conley '67 and Marion Goertzel '67.

In between these two large works, Baroque compositions for smaller combinations of voices and instruments will be heard. Heinrich Schutz, the greatest German composer of the early baroque, will be represented by two *Sacrae Symphoniae*. The performers in this group will be Edith Jones '67 and Jan Bedell '66, singers, Jane Snyder and Joyce Hodgson '65, violins, and Nancy Graham, cello. Miss Kathryn Reichard of the Music Department will provide the chamber organ *continue* in both the Schutz and Corelli compositions. Finally, a suite of baroque dances for the unusual combination of two solo cellos will be performed by Elizabeth Morse '66 and Susan Harmon '67.

Humanities . . .

(Continued from page One)
course in methodology has been made available at the intermediate level.

Language Review

Both the Italian and the French Departments are offering new courses in literary analysis. The English Department has developed a new course which will focus on various methods of literary criticism. English 100, although still required, has been compressed into one semester.

There are also signs of increased flexibility in regard to prerequisites. For instance, students may exempt the second semester of English 106 by taking an examination on summer reading.

Many of Wellesley's most popular courses will appear next year in slightly modified form. Philosophy 214 will be broken into two independent courses and will be supplemented, in the third term, by a new course in nineteenth-century philosophy, primarily Kierkegaard and Nietzsche, a course long desired by many students.

With Chinese civilization scheduled as the subject of the upper-class lecture course, several departments

are offering complementary courses in Asian studies. The History Department included two seminars in Chinese history, as well as two courses in pre-modern and modern Chinese history.

The Art Department will give instruction in Chinese art, and Political Science is offering, again, a course in comparative Asian government.

The new lecture course, "Hellenic Heritage," designed primarily for freshmen, is coordinated with a wide variety of course in the Greek, Latin, History, Art, and Philosophy Departments.

The Art Department has also added a studio course in sculpture, in addition to its other studio work and writing workshops are again in-

cluded in the English Department, on both the 200 and 300 level. Practical Music, too, will be offered, so that the creative side of Wellesley life is not slighted.

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